KTSB CALLETTER

KTSB 91.7 Cable FM
UT Student Radio
Vol. 3, No. 3 - September 1990

Inside

- White Dopes on Funk
- The Soul of a New (Eureka) Machine

AND MUCH MORE ...

MUDHONEY

CALL LETTER

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KTSB MOBILE DJ

KTSB MOBILE DJ
any type of music • any type of party
contact scott bennett at 471-5106

KTSB TOP 50

1. **SPRAWL/*King of Parking* (Rastaman Work Ethic)**
2. **ED HALL/*Love Poke Here* (Boner)**
3. SONIC YOUTH/*Goo* (DGC)
4. **WANNABES/*Wannabes* (demo)**
5. PYLON/*Hits* (dB)
6. 24-7 SPYZ/*Gumbo Millenium* (In Effect)
7. **POCKET FISH R MEN/*"Dead Dog* "7" (50 Skidillion Watts)**
8. AFGHAN WHIGS/*Up In It* (Sub Pop)
9. **JESUS LIZARD/*Head* (Touch and Go)**
10. **SUGAR SHACK/*"You're a Freak* "7" (Anomie)**
11. **CRUST/*Sacred Heart of Crust* (Trance)**
12. **TWO NICE GIRLS/*Like a Version* (Rough Trade)**
13. TINY LIGHTS/*Hot Chocolate Massage* (Absolute a Go Go)
14. URBAN DANCE SQUAD/*Mental Floss for the Globe* (Arista)
15. FLUID/*Glue* (Sub Pop)
16. JOHN DOE/ *Meet John Doe* (DGC)
17. LOU REED AND JOHN CALE/*Songs for Drella* (Sire)
18. **ESOTERICA LANDSCAPES 7/*Hokmah Nistarah* (Anomie)**
19. **MIRACLE ROOM/*Miracle Room* (Bar None)**
20. SWAMP ZOMBIES/*Scratch 'n' Sniff Car Crash* (Dr. Dream)
21. FOETUS,INC./*Sink* (Wax Trax)
22. DEAD MILKMEN/*Metaphysical Graffiti* (Enigma)
23. DASH RIP ROCK/*Not of This World* (Mammoth)
24. THAT PETROL EMOTION/*Chemicrazy* (Virgin)
25. **COFFEE SERGEANTS/*Coffee Sergeants* (demo)**
26. IMMEDIATES/*Right Now* (Pop)
27. REVOLTING COCKS/*Beers, Steers and Queers* (Wax Trax)
28. DIRTY DOZEN BRASS BAND/*The New Orleans Album* (Columbia)
29. DIDJITS/*Hornet Pinata* (Touch and Go)
30. HETCH HETCHY/*Swollen* (Texas Hotel)
31. ISRAEL VIBRATION/*Praises* (RAS)
32. GALAXIE 500/*Galaxie 500* EP/ Rough Trade
33. **VARIOUS ARTISTS/*Dude, You Rock!* (Triple X)**
34. JACK RUBIES/*See the Money In My Smile* (TVT)
35. INSPIRAL CARPETS/*Cool as Shit* EP (Second Vision)
36. POOR RIGHTEOUS TEACHERS/*Holy Intellect* (Profile)
37. MY LIFE WITH THE THRILL KILL KULT/ *Confessions of a Knife* (Wax Trax)
38. LOOP/*A Guided Eternity* (BMG/RCA/Beggars Banquet)
39. BLUE AEROPLANES/*Swagger* (Ensign/Chrysalis)
40. THE SNEETCHES/*Slow* (Alias)
41. BIG DIPPER/*Slam* (Epic)
42. **ARNETT COBB/*The Wild Man from Texas* (Home Cooking)**
43. THE SUNDAYS/*Reading, Writing and Arithmetic* (Geffen/Rough Trade)
44. JERRY HARRISON: CASUAL GODS/*Walk on Water* (Sire)
45. DIGITAL UNDERGROUND/*Sex Packets* (Tommy Boy)
46. KOKO TAYLOR/*Jump For Joy* (Alligator)
47. VARIOUS ARTISTS/*Calypso Season* (Mango)
48. I-ROY AND PRINCE JAZZBO/*Head 2 Head Clash* (RAS)
49. VARIOUS ARTISTS/*Spontaneous Consumer Frenzy* (Pop)
50. COWS/*Effete and Impudent Snobs* (Amphetamine Reptile)

WHAT ARE WE DOING HERE?

The CALL LETTER Explained

If you've been following the KTSB saga since its early chapters, you remember previous incarnations of CALL LETTER. You may not remember them well, but you do remember them.

What you're reading right now is the fourth different model of CALL LETTER in KTSB's four-year existence. Originally, it looked — superficially — much as it does now, an 8 1/2-by-11 12-page magazine. Then it became a tabloid printed on newsprint. Then it became a pocket-size thing printed on a Xerox machine. And now it's back to a magazine format. But even a cursory comparison between this thing in your hands right now and previous CALL LETTER models should point up some important differences. As editor, I've tried to create a magazine that YOU ACTUALLY WOULD WANT TO READ, while still communicating the vital info re: KTSB, its programming, and its musics.

To do that, I've set up some recurring features in the magazine:

• When possible, each issue's cover story is on a touring band that we, the KTSB club-hounds and groupies, have been able to schmooze with.

• Each issue also features at least one piece on a band or figure in Austin's alternative scene — i.e., someone you'd hear on KTSB, or someone who you'd expect to listen to KTSB.

• CALL LETTER also keeps you informed on what's happening at the station, with schedules, our Top 50, the recurring "Playlist" pages on our specialty shows, and record reviews by your favorite KTSB DJs. In addition, this page (Page 3) is the Director's Corner, where KTSB "management" explains in simple, easy-to-read language why and how we do what it is we do for you.

So that's the deal. If you want to voice your opinions, help us out, or otherwise get involved, here are some options:

• ADVERTISING/UNDERWRITING — KTSB is always looking for underwriting support for our on-air programming; contact Andrea Morrow or Kelly Donaldson at the station for details. We don't have any ads in CALL LETTER yet, but if you'd like to advertise, contact me, Andrea or Kelly and we'll see what we can work out.

• LETTERS to CALL LETTER are always welcome. Our address (also on the back page) is The University of Texas at Austin, KTSB UT Student Radio, P.O. Box D, Austin, TX 78713.

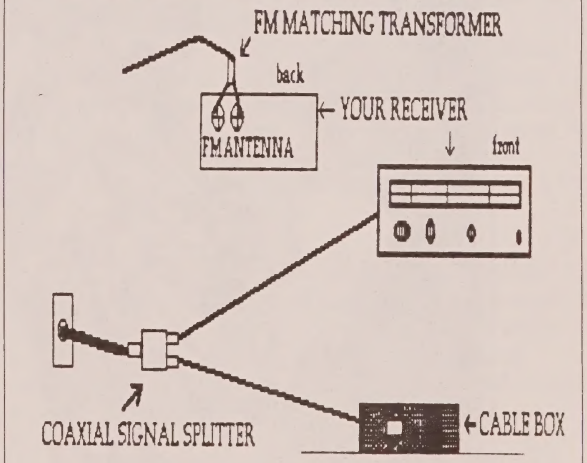
• WRITING FOR CALL LETTER: If you'd like to write for CALL LETTER — which would make you a KTSB volunteer, which is a good thing to be — contact me. Also, if you have any ideas for stories (yes, band publicists, this includes you), let me know.

• DISTRIBUTING CALL LETTER: If your business would like to carry CALL LETTER in its publication racks, contact me or Mark Stevens at the station. Private citizens interested in helping us distribute the magazine should also contact Mark Stevens.

At present, due to budget tightness (a regular theme here at the station), we can only plan two issues of CALL LETTER for the semester. **IF ANY PRINTERS ARE READING THIS, AND WOULD LIKE TO DONATE THEIR SERVICES TO REPRODUCE THIS MAGAZINE, CONTACT ME AT 471-5106.**

And remember: You'll never see Mudhoney's smiling faces on the cover of the Rolling Stone. **— Mike Clark**

DON'T YOU GET IT?



To hook up cable radio, you need a signal splitter, an FM matching transformer and two coaxial cables (all available at Radio Shack, etc.). Connect the splitter to the cable (coming out of the wall), and connect the two coaxial cables to the splitter (see diagram). One cable goes to your TV cable box; hook the other one to the FM matching transformer, which connects to the antenna jack on your receiver. Cable radio, which gives you access to all Austin stations as well as MTV/VH-1 and HBO/Cinemax stereo simulcasts, is free; however, you should still let Austin Cablevision know you've hooked up the service.

MAKE IT FUNKY (PA

These guys is funky: Retarted Elf

PART 1) IT'S A BRAND NEW DAY SO OPEN UP THE DOOR AND LET AN AUSTIN BAND COME IN AND DO THE POPCORN

story by super-bad beets • photo by g-funk giles

"Whatsever I play, it's gotta be funky."
- James Brown

Now that you're back in school, it's all coming back, isn't it?

Maybe you spent the summer sacking groceries or slapping meat on bread in some dingy dime store job. Maybe you daydreamed your way through summer school. Maybe you just sat around drinking beer and watching beauty pageants.

Whatever the case may be, nothing can prepare you for the shock of being in the same sinking boat of insanity you thought you had disembarked from in May.

Now it's all coming back. The cramming. The caffeine tics. The 8 am class nods. Those feel-like-a-number blues. Welcome back to hell.

But don't give up hope just yet. There may not be any time for self-pity, but you can resign yourself to accepting a couple of consolations. For one thing, everyone else is eking out the same miserable existence as yourself, so what the hell do you think you're moaning about, anyway? Besides, once you've knocked off another day's work along with a few cool ones, you can toss care to the wind with gleeful abandon and get funky.

And I mean really funky. Funky like nine cans of shaving powder. Funky like grits and gravy on a Mississippi prison farm. Funky like a $1.99 Mexican breakfast in Tijuana. Anyway, you get the point.

Getting funky is hard to describe to someone who has never gotten funky, and you know who they are. Siumply put, funk is sexy, aggressive, euphoric, religious, cathartic and a whole lotta fun, too.

Currently, Texas is being blessed by a holy wave of funk-oriented bands. Many of these bands hail from Austin, but others are from Dallas, Houston and other exotic locales. Most of the bands in this "new wave of funk" have taken their cues from "punk-funk" legends like Fishbone and the Red Hot Chili Peppers to give the original James Brown/ George Clinton brand of funk a spin all their own. Here are just some of the few of the Texas bands that have attained "must see" status for any Austin funk maven.

Bad Mutha Goose

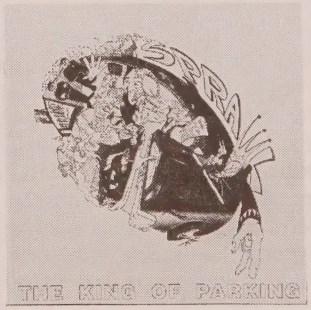
The deans of Austin funk, BMG has its roots in the Raul's-era punk scene; guitarist Tim Kerr first achieved notoriety in Austin's best-known punk band, the Big Boys (who were pretty funky themselves, covering Kool and the Gang's "Hollywood Swingin'.") These days, the Goose seems to pack every local show they play with a straight-ahead funk style, three vocalists and lots of movement. Singer Billy Pringle's dancing is especially striking.

The band suffered a setback last year in the form of an auto accident on the way back from a gig in Dallas. Injuries put the band out of commission for two months right before the band's scheduled appearance at the South by Southwest Music and Media Conference. Once healed, though, the band quickly rebounded to the top of the funk totem pole. Recently, BMG became the first Austin funksters to ink a national label deal when they signed with Alpha Records.

Bad Mutha Goose has already released two EPs on their in-house label, Fable Records. While neither captures the energy of the band's live performances, the second EP, Jump the Funk, includes such local favorites as "Rev it Up" and "Texas (Blatant Localism)," a bluesy hip-hop tale of police hostility and violence.

Sprawl

This Houston band got their name from the urban sprawl that is prevalent in the lovely petrochemical cesspool of the Southwest. Like Houston, Sprawl's music strikes out in many different directions at once, giving the listener the aural sensation of being on a runaway mine train to an unknown destination.



Vocalist Matt Kelly adds to the musical chaos with the rapping banter of a barely intelligible Top 40 DJ. Sprawl fans sometimes spend hours trying to figure out just what the hell Kelly is saying, usually

CONTINUED ON PAGE 11

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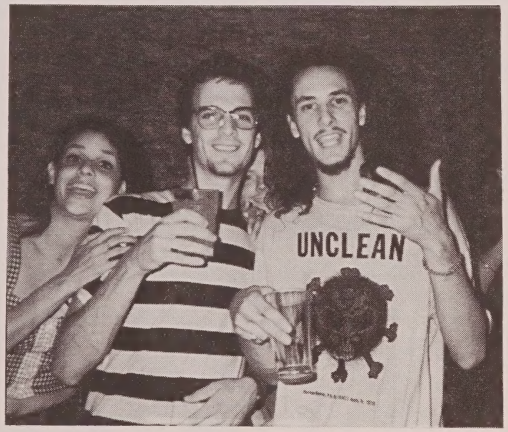
MUDHONEY

It was more than just a run-of-the-mill WEEKEND .. it was a grunged-up full-on explosion of some TRULY UNRULY TUNES.

true-life adventures of adam bryan and brian mcbride

Mudhoney graced Austin's music scene July 27 (on the third leg of their WORLD TOUR). Waiting at the Cannibal Club before the appropriate soundchecks, we would have never recognized the famed Mud-sters minus their equally famed hair, had we not been tipped off by the bigwigs at Sup Pop. Needless to say, Matt's hair was still fully intact.



We knew the interview was in trouble when all four members of the band (Matt, Mark, Steve and Dan) (in no particular order, of course) decided to saunter upstairs to play pool. "So, how did the band get together?" we inquired.

"I was an Eagle Scout," Mark replies, "and Steve and Dan were in Weeblos, and we all would get together at campfires. Mr. Rep was the first band we started in scout troop. Oh, yeah, Matt actually was in the Melvins."

The real story: Mudhoney was born on New Years Day, 1988. The band emerged from the ashes of vocalist/guitarist Mark Arm's group Green River. Drummer Dan Petergs and lead guitarist Steve Turnerz were drafted from Thrown Ups, who are still active, and bassist Matt Lukin jumped on the bandwagon after leaving the Melvins.

Mudhoney have mastered what many consider "grunge" — swirls of blaring, vaguely psychedelic slide guitar, amps that sound as if the tone controls are broken on a "low" position, and of course, a big muff.

According to Mark, the man behind Mudhoney's many screams, the band's about "punk rock," but would still like to be placed in a "Mudhoney" section at record stores. "Under 'M,'" he clarifies.

As Matt interjects, "Mudhoney — THAT'S what we're about. It's the name of a '64 Russ Meyer movie."

"So, name some of your influences," we inquire.

"RAMONES!," Bob, the road manager, shouts.

"Shut up, Bob ... Black Flag, Black Sabbath, Black Dragon. Or basically anything with the word 'black,'" Matt responds.

If you've gotten this far, you know Mudhoney, like most of their Sup Pop brethren, are from Seattle, which Mark describes as "basically a hippie little town, kinda like Austin, except it's overcast most of the time. If you can deal with the weather, it's fine."

"So what's there to do in Seattle?" we ask.

"We really don't practice that much," Matt answers. "Lately, we've been cleaning up the ducks from the oil spill."

Currently, Seattle has a reputation as one of America's best music scenes. In the city proper, Sub Pop is Godhead, but other labels like Black Label (U-Men) and Popllama (Young Fresh Fellows) also represent Seattle's many flourishing rockers. Along with Nirvana and Fluid, Mudhoney has vaulted Sub Pop to the edge of national prominence.

"Is it true that Sub Pop is being bought out?" we ask.

Supposedly Sub Pop has signed a distribution deal with CBS, after being pursued in what a label honcho called "a mating dance," that would leave the indie in control of vinyl but would also stock K Marts nationwide with Mudhoney LPs.

"I think selling their souls is more appropriate," Mark says.

The future for Mudhoney is unclear — many consider this tour, in which they kicked out the jams in Europe and threw shrimp on the barbie in Australia, their last for some time. Steve is going back to sckool to study cultural anthropology "and start the Sad and Lonelies." Dan will take over the drum stool of badly dismembered Nirvana when they open for Sonic Youth on a fall West Coast swing. Also this fall, Sub Pop will release the singles from the Boiled Beef and Rotting Teeth and Superfuzz Bigmuff LPs on one CD.

"Hopefully, before everything ends, we'll complete an album," Mark concludes. "It's only half-written, but the rest is great. I can feel it."

"This isn't the complete end for the band, is it?" we ask tearfully.

"It's hard to say," Mark replies. "We're not going to push anything. It took Tears for Fears what, four years to come up with a follow-up? I mean, this is nothing."

Needless to say, the shows in Austin and Houston rocked heavily. The only difference was that the Houston show came with dresses. Mudhoney and Sugar Shack in dresses, that is. The Austin show opened with "Need," wailed into "In 'n' Out of Grace," and came to a smashing halt with the Dicks' "Hate the Police." Thanks to the Cannibal staff for bringing in a heavy-duty rockin' rollin' P.A. system. Not just another weekend for any of us — truly unruly.

Incidentally, Houston's Sugar Shack performed their LAST SHOW EVER on the 28th at the Axiom. Don't for get to raise your flag in salute. This is one band we'll all miss. If you never caught 'em, all I can say is THEY ROCKED. Full on. 'Nuff said. Be on the lookout for a new 7" in a couple of months.

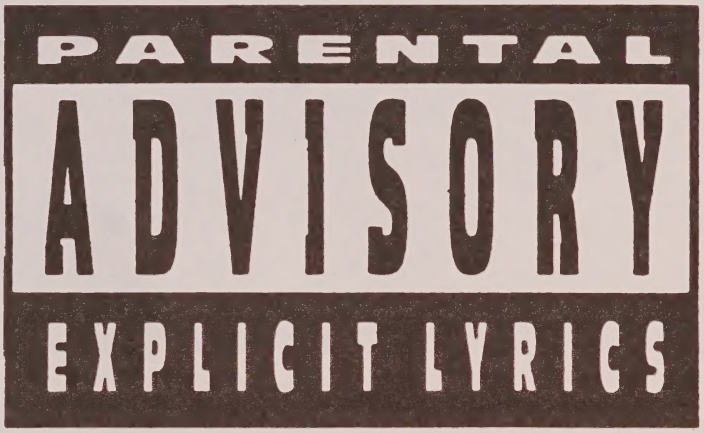
PLAYLIST

BANNED IN AUSTIN

NIC MCPHEE MONDAY 10-11 PM

The First Amendment notwithstanding, there always seem to be people more interested in imposing their notions of taste and propriety than in maintaining our much-celebrated freedom of expression and marketplace of ideas. The current "incarnations of evil" that these folks simply must suppress include users of computer networks and bulletin boards, artists receiving government grants, and of course musicians.

Radio and television have long suffered from goverment-imposed prior restraint (the worst kind of censorship) on their broadcasts, including the famed band on the Seven Dirty Words. More recently, there's the labeling flap for albums containing these words or other material deemed "adult" by faceless bureaucrats who obviously haven't visited a junior-high restroom since World War II. Lest we think the industry is on our side, let it be known that free-thinking record executives were among the first to knuckle under with "explicit lyrics" labels.



And lest we think such moves are harmless, if annoying, bits of red tape, certain large record store chains have stopped carrying labeled material, and some record companies have exerted pressure on musicians to alter or omit material that might lead to labeling. And then 2 Live Crew's album As Nasty As They Wanna Be was declared obscene, and the group was arrested for performing at an **adults-only** show. It's time to take up the Constitution and stand our ground.

Toward that end, we've been experimenting over the summer with a new specialty show called **Banned in Austin**, and we've probably got at least two of the kinks out. **Banned in Austin** brings you the best in banned, labelled or otherwise restricted musics, primarily featuring music you can't play on the radio. As we all know, there are things you're not supposed to say on the air, and for better or worse there are a multitude of quality songs that will never traverse the airwaves because they contain naughty bits.

We search the world over for such material (it ain't hard to find; we keep getting it in the mail) and then carefully edit out the bits the FCC might find unpleasant. We recognize that this is both intrusive and destructive, but we do our best to ensure that the songs retain both their interest and their power. Believe me, we'd rather play the stuff straight, and we doubt that the average KTSB listener would be in the least offended, but for the moment this seems the best course.

Most of the material is new music, such as Dash Rip Rock's "Bumfuck, Egypt," the Raunch Hands' "Never Coming Home," or Consolidated's "White American Male (The Truth Hurts)." To provide historical perspective, there's also a bit a Classic Filth, some song from the past that was restricted in some way, either here or abroad, examples being the censorship of Elvis Presley's hips on the Ed Sullivan show and the banning of the Sex Pistols by the BBC after the release of "God Save the Queen." Also included free of charge are updates of freedom of expression issues, such as the arrest of the 2 Live Crew or funding problems at the National Endowment for the Arts.

Banned in Austin, bringing you the best in banned, labeled and otherwise restricted musics, with your host Nic McPhee. Bleep there.

REBEL MUSIC

DJ Buggin' Out and the Ghost of Gary Champlain
Tuesday 10-11 PM

TOP 10+

1. **Tom Juravich**
   A World to Win (Flying Fish, 1989)
2. **Faith Nolan**
   Freedom to Love (Redwood, 1989)
   Dead Kennedys
   Give Me Convenience or Give Me Death (Alternative Tentacles, 1985)
3. **Serious Business**
   How Many More? (Folkways, 1985)
4. **Pailhead**
   Trait (WaxTrax!, 1988)
5. **Various Artists**
   White Trash! New York Anti-Folk Compilation (109, 1988)
6. **Rojo**
   A Luta Continua (1989)
7. **Minutemen**
   Double Nickels on the Dime (SST, 1984)
8. **Cindy Lee Berryhill**
   Who's Going to Save The World (Rhino, 1988)
9. **Sweet Honey In the Rock**
   Live at Carnegie Hall (Flying Fish, 1988)
10. **Bob Marley**
    Rebel Music (Island, 1988)
11. **Roger Manning**
    Roger Manning (SST, 1988)

Roger Manning

HEAVY ROTATION

Tom Juravich, A World to Win (Flying Fish)
Public Enemy, Fear of a Black Planet (CBS)
Fugazi, Repeater (Dischord)
Bob Wiseman Sings Wrench Tuttle, In Her Dream (Atlantic)
Billy Bragg, The Internationale (Elektra/Utility)
Boogie Down Productions, Edutainment (BMG/RCA)
Professor Griff and the Last Asiatic Disciples, Pawns in the Game (Skyywalker)
Soundgarden, Louder than Love (A&M)
Various Artists, New Red Archives (N.R.A.)
24-7 Spyz, Gumbo Millenium (In Effect)
Bruce Cockburn, Live (Gold Castle)
Sabia, Live 10th Anniversary (Flying Fish)
Woody Guthrie, Struggle (Smithsonian)
Singers and Players, Golden Greats (On-U-Sound)

PLAYLIST

ECOS DEL SUR

Gilka Wara Cespedes
Wednesday 12-2 pm

Latin American traditional, folk and popular music from the Southern Hemisphere, Mexico and the Caribbean.

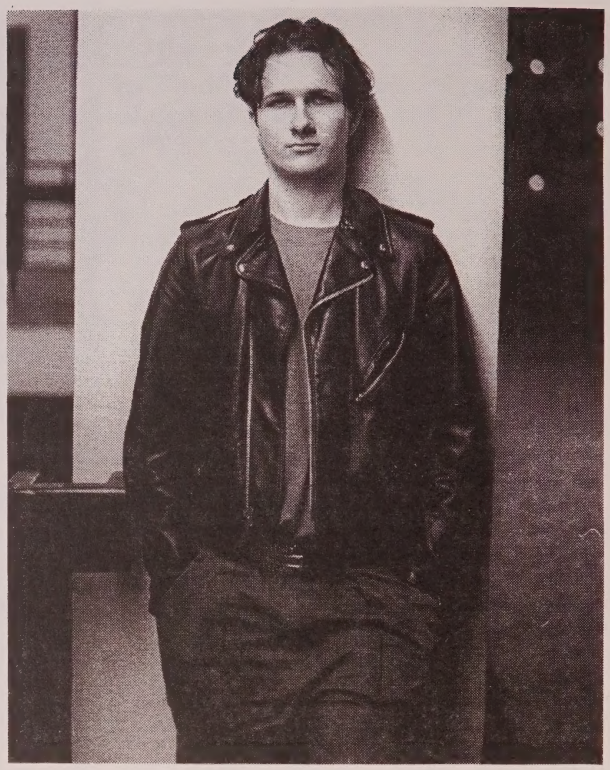
The great bulk of the material used in the show consists of original field recordings, old archival recordings and material gathered from a variety of sources. Many items come from private collections. Howver, there are also commercial recordings of famous artists such as Mercedes Sosa from Argentina, the "superstar" groups like Quilapayun, etc.
Therefore, this program is really alternative in that the music chosen is not something you would hear on any radio station.
Ecos Del Sur features indigenous music that accompanies rituals and ceremonies as well as a diversity of instruments and genres, such as Huaynos from Bolivia, Chacreras and Zambas from Argentina, San Juanitos from Ecuador, and many more. Also featured are traditional musicians who are very well known in their country, but whose names are not recognized in the United States. Traditions from the Afro-American, Indo-American and Hispano-American repetoires, as well as the new repetoire from canto nuevo, are featured.

MACHINE DREAMS

A conversation with Eureka Machine's Philip Warner

BY JASON COBB

PHOTO BY L.M. LLOYD



Austin has always been notorious for its alternative scene, as well as for producing some of the most innovative commercial groups of the past two decades. However, Texas music has mostly been limited to traditional rock and country roots. But things are finally progressing. With the formation of such groups as Eureka Machine, a industrial-dance quartet who over the summer opened for overnight sensations Nine Inch Nails, local music now offers an alternative option for those who've tired of the standard acoustic-based folk-pop-rock Austin genres. Call Letter recently spoke with Philip Warner, founder of Eureka Machine, about the prospects for his group and for industrial dance music in Texas.

WARNER: Things really started to come together at the beginning of this year. We had done a couple of small projects before, but I don't really count those. The current lineup has only been together since March, when we played at Club Control in Victoria.

This year has been very good for us; we've received moderate airplay on KTSB, KVIC in Victoria, and K-98's Klub KAOS show. In the last few months, we've been lucky enough to open for Thrill Kill Kult, Tanz Waffen and Lene Lovich, as well as headlining several of our own shows. We're tentatively scheduled to open for A Split Second in September.

CL: When did you do your first tapes and T-shirts?

WARNER: About a week after that Victoria show. They've since sold out, but we're going to do another tape and probably a new T-shirt in the near future. We've put the next tape release (Head Damage) on hold for a while, because the band has gone through some major stylistic changes. We're going for a harder-edged sound, using fewer word samples and more guitar. Our earlier songs were good, but I think our musical direction is more focused in our newer material.

CL: Are you working on any other projects besides Eureka Machine?

WARNER: Well, since I've upgraded my studio to digital, I've been really busy with the post-production of our tape. This fall, I'll be producing one of the next singles for MC Overlord, with DJ Mike Lawder. And in the next couple of months I'll start working on a project with Kris Nelson and Wade Williams of Mark of Kane.

CL: How about your live performances?

WARNER: Yeah, that's something I'm really excited about. We're approaching completion on a totally MIDI-controlled lighting system designed and built by our lighting and sound engineer, Keith Neundorf. Everything will be synced and sequenced to the music, including strobes, fog and effects. Also, Reginald will be playing more percussion, and I will be playing guitar and bass.

CL: What are your plans for the near future?

WARNER: With this type of music, it's very important to have your music available on record. We're hoping to find an independent label to put something on vinyl. We're currently talking with Full Effect Records about (their) carrying one of our songs on their next compilation. If we don't get picked up in a few months, we'll probably go ahead and finance our own 12-inch. Regardless, we'll be sending material to Rockpool and Razormaid.

Right now, we're not as concerned with getting signed to a big label as just getting our stuff out there. But until then, I want to concentrate on putting a really good demo together. I think the first step towards getting signed to a major label will be working with an independent. At this point, that'll probably give us more creative control anyway.

CL: You seem to bring a lot of different elements together in your work. Who are some of your influences?

WARNER: I've always admired Adrian Sherwood's work with Cabaret Voltaire, Ministry and Tackhead, as well as newer projects with Pankow and Trent Reznor (a/k/a Nine Inch Nails). But although this has influenced us, our music has its own identity and sound, as hard-edged as it is danceable.

MAKE IT FUNKY

CONTINUED FROM PAGE 5

to no avail. Meanwhile, Sprawl's three-piece horn section gives the band its distinctive mid-'70s TV-score sound. In fact, they even throw in a few riffs from TV themes like "S.W.A.T." and "Barney Miller" from time to time.

The band's first record, The Guise of a Salesman, falls short in many of the same areas as Bad Mutha Goose's early recordings. Nevertheless, with hits like "Big Ass Jewel" and "Heat Miser," the EP is still a good listen. The new cassette/CD The King of Parking has much cleaner production and is all the more funky for it. Therefore, it should come as no surprise that The King of Parking quickly hit No. 1 on KTSB's Top 50 (see page 2).

Bouffant Jellyfish

Bouffant's sound is a strange but interesting fusion between funk and thrash. Watching these five Austinites play, it's hard not to get the feeling they probably spent junior high wearing black T-shirts and listening to Ozzy. Bouffant's audience is an equally strange mixture of funksters and headbangers, but the two groups rock together in peace.

The band recently made a splash at the New Music Seminar in New York, as a part of the Austin Four-Alarm Tour with Big Car, State of Mind and the Neptunes. They even garnered a mention from MTV's Kurt Loder — during a NMS feature on strange band names on The Week in Rock.

Although BJ vocalist Dave McIntyre is leaving the band, the other members — including former KTSB afternoon jock Rob Gray on bass — will continue on the heels of their latest tape, Six-Month Shelf Life. The new release is more metallic than the band's previous KTSB No. 1 tape, Check My Boogman, but both tapes capture distinct features of "the Bouffant Experience." Check 'em out.

Retarted Elf

This six-member band from Austin is known for their comical stage theatrics, Beastie Boys-style funky rhymes and a very special appearance on KTSB's Round-Up parade float last spring.

The Elf's collective musicianship has improved drastically this year to the point where they are no longer an opening act. These days the band can pack a club on their own merits.

Wonderbred, Ricky Dis, Dave Savage, Wubba Dis, Twink and Slest'aque have just finished recording the follow-up to last year's hit tape Ah Yea. Titled Respec', the four-song tape will hit the streets in conjunction with a release party scheduled for Sept. 1. Retarted Elf is definitely a band to watch.

Billy Goat

Billy Goat hails from the vibrant Dallas music scene. Led by percussionist/vocalist Bone, Billy Goat combines funk, rock and a provocative stage show that is always sure to make for a nice evening out.

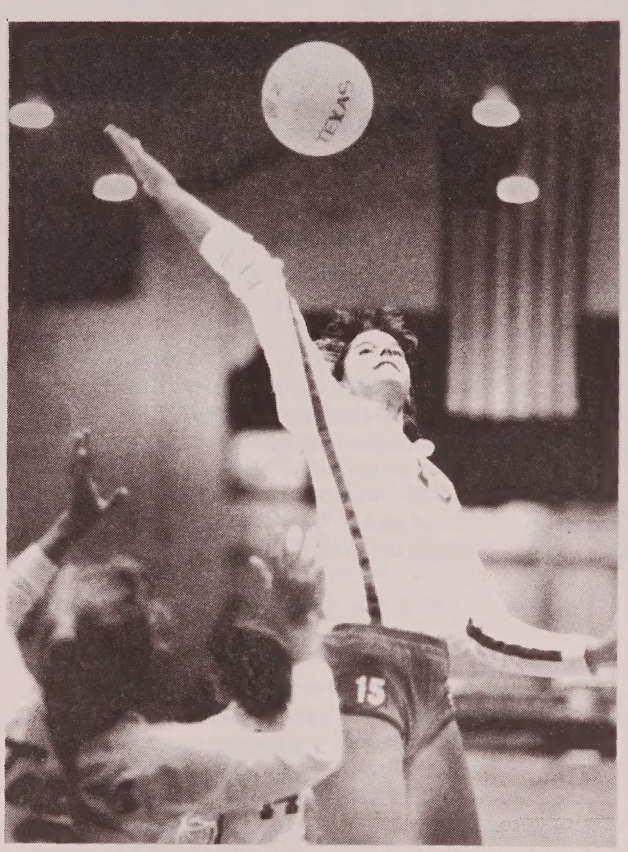
Sometimes, Billy Goat is accompanied by a two-woman troupe of go-go dancers known as the Power Chicks. The PCs are into a serious bump-and-grind thing, and the audience usually joins in once getting an earful of Bone's rhythm and Philly Goat's scorching guitar. In addition, Billy Goat's current hit single is "Everybody Take Your Clothes Off," and certain members of the band are wont to do just that, so it might be a good idea to leave Mom and Dad at home.

"Everybody Take Your Clothes Off" is one of the songs featured on the new tape Bukie. The production is surprisingly good, especially for a new band with little studio experience. Billy Goat is still relegated to an opening slot when they play Austin, but at the rate they're going this should change soon.

As you can see, the Texas funk scene is alive and grooving. All the bands mentioned above play Austin shows regularly, and many are receiving heavy airplay on KTSB, so turn on, tune in and go out.

And remember, the next time life is getting you down and you just can't take anymore, don't get mad ... get funky!

SPIKE!



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September 26 - Texas Tech
September 28 - Ball State
September 29 - Florida State
October 4 - Southwest Missouri State
October 21 - Kentucky (1 pm)
October 24 - Houston
October 27 - Louisiana State
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